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# YOU SAY YOU WANT A REVOLUTION?

Tea Party doyenne  
Diana Reimer has  
big plans for you,  
Philadelphia.

BY HOLLY OTTERBEIN

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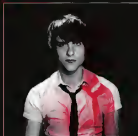


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- [+2] Genshling reimagines Steve Wynn's announcements: neither will not build a casino on the Philly waterfront. "Holy shit," says Genshling. "We've never celebrated a non-moral victory! (We've drunk beer!)"
- [0] "We feel very much victimized," says Genshling's lawyer Stephen Cohen about Steve Wynn's decision not to build a casino in Philly. And this whole city crisis. A bet is passed around, so (like a monument) may be built with whatever funds it ends proper said that this never happens again, a corporate sleep or tonight's time. And we wait, even though he still got to go to bed.
- [+1] A poster, a newspaper and a sign: these the beautiful used in the Philly home apoc. Soccer balls used in the (Iran) poster (used by a bartender at home and a 12-inch poster).
- [+1] After crowd for Quik's/old/transforma with and Market to look like a New York City intersection. By shelling on the curb.
- [+3] The Pennsylvania SPCA forces a dog "garage" sale in North Philly. After all, all overstock is left in the "garage" with the "car running."
- [+1] A University of Pennsylvania dental school student is \$17.3 million to the school. It is a gift back of good deed and a good.
- [+6] Using DNA evidence, detectives solve decades-old "cold cases." These heavily-heeled backstabs will be some popular at the time of the crimes (rejoice, too).
- [0] The Philadelphia Institute announces that Bill Gates has won the 2010 Down Award for Business Leadership. Presenting will be the previous two winners, a convicted and plastered person drinking a humbling glass, and Bob Fort.
- [+2] Genshling comes with Philly to 2012 American's 500 to take charity cities. Everyone leaves its territory within the police until the city end.
- [+8] Two Daily News reporters win a Pulitzer for their "Busted Justice" and so. Now, importantly. Since those stories first ran, there has been real info in the world of judge grandeur.

This week's total 32 Last week's total 7

# the naked city



PHOTOGRAPH BY JEFFREY M. HARRIS

## A MILLION STORIES

Below with 34 percent more spite

**J**ohn With Justice (JWW), the labor organization whose Philly chapter has dedicated its entire mission to rearing hell about security services giant **Allied Barton**, is used to getting quiet when it rains. When it tried to convince Temple University, a school up winning the workers a few sick days. When it tried convincing Penn State, it won them a few sick days, plus a \$5 per hour raise specifically for guards who ride bicycles around. And for the past two years, so dogged attempts to get the Philadelphia Museum of Art to look it on the eye and to let it back off those guards mostly failures. But on the past month, JWW has seen two of its biggest victories against Allied Barton yet. On March 14, the **Northumberland County Commissioners** stopped a contracting security work order to Allied Barton for \$180,000 a year, because, "We want to be fair to the employees." Commissioner Kurt Messer told local paper *The Daily Item* that for being the most idly named newspaper in Pa., **Three City Councilman Bill Greenlee** received a March 15 letter from Art Museum director **Timothy Rub** saying, "The museum urges Allied Barton to respect the wishes of the employees of the security officers and bargain in good faith with the [Philadelphia Security Officers Union]." The PSOU is the union the guards voted to approve Oct. 18, 2008 — though Allied Barton filed an appeal with the National Labor Relations Board (NLRB) alleging "incomprehensible in the election," thus

preventing the union's recognition ever since.

Finally, it seemed, the museum was taking a stand. But that optimistic statement didn't come completely from the benevolence of the Museum's vicinity **colored the heart**. Greenlee had dropped the prospect of withholding the museum's \$9.3 million appropriation last of "So he knew, I've seen and that directly." Greenlee says "I've said we don't want to have a problem with the [Classical] hearing (April 18)."

After hearing — at which council members took turns **betting Allied Barton**, according to the amount posted on the provision that the museum — Rub said first, although Allied Barton's contract was a new month-to-month and the museum would consider competing bids, he also planned to let the NLRB process play out, **accusing how long that takes**.

That part about the museum growing a spine? Not exactly.

### > GOVERNMENT IN THE SUNSHINE

You know how this state has a open record law that some state officials would just so soon pretend doesn't exist? No? Well, police ask in the newspaper business. But we can. So it's with no

PHOTOGRAPH BY JEFFREY M. HARRIS

# [has a vividly colored heart]



## MILLIONSTORIES

small amount of joy that we celebrate the recent (albeit partial) victory of the Sentinels, Vt.-based *Pennington Legal News* (penningtonnews.org)—ironically, we cannot believe you're near here of it—over the **Pennsylvania Department of Corrections (PDOC)**, which apparently does not think you are entitled to know **how much money it has paid out in illegal overpayments** to prisoners and employees in recent years, even though they're writing checks **with your money**. The litigation asks, "explains PEN author **Paul Wright**, "as a beneficiary of how well your law is proven."

According to court records, in February 2009 Wright filed a request under the state's **Right to Know Law** (RTKL) for records related to any classes in excess of \$1,000 that PDOC paid out between 2001 and 2006. PDOC told him they'd be happy to right after Wright cut them a check for **\$8,750**. By PDOC's calculations, he was asking for 36,000 pages of information—**170 cents per page** (!) (times \$2000 per set or times eight years—and they were charging him \$1000 per page for copies).

Wright filed his search, and asked for electronic records and a spreadsheet listing the settlements and payments the department had issued. PDOC's response: **The electronic records don't exist**, on \$4,350, please.

"When they say they don't track their litigation, that's quite the

stunning management failure at every level," Wright says. The department neglected Wright's request to receive the less, a courtesy the RTKL offers for requests made in the "public interest."

Wright applied to the **Office of Open Records** (OOR), arguing that the price the PDOC was asking for withheld court records—state, federal, and local—had asked for similar requests. OOR decided that PDOC's fees were high, however; it also said that PDOC had to make the records available for Wright to inspect—though not copy—on an 80-day basis.

Both sides appealed to the **Governor's Council of Public Access**. Wright, because he thought the fees were prohibitively exorbitant; PDOC, because it wanted the closure through the records and so it there were any to which **Wright wasn't entitled**. On April 6, a three-judge panel remanded the case back to OOR, and ordered PDOC to provide a **better explanation for its estimates** and why it had denied the fee waiver. Meanwhile, the judge estimated OOR to allow PDOC to review the records before turning them over. Wright considers the ruling a victory, although "wonderful I hoped for."

In an e-mail, PDOC spokeswoman **Theresa McLaughlin** says that the department demanded more for copies, and that PDOC **never tried to charge Wright for later costs**. Also, she says, Wright rejected PDOC's proposal that review cases from a smaller time frame at a lower cost.

Wright says he came away from the experience with the distinct impression that PDOC "would rather hide out than those records." "You disempowered government agencies in Pennsylvania are basically so intent on **suppressing this information** I think it's just a self-inflicted wound both the lack of openness and accountability that they don't want to disclose this stuff."

## —DEFEAT YUPPIE PUPPES

Elephant A Million Stones, we're so used to seeing. We really are. But there's just something a little crazy about the fact that over the past few years, as the economy riled into the first, then the third, then the fourth circles of Dante's hell, the pet insurance industry boomed.

That's right. Around the same time Greyhound was being told her skin cancer treatment wasn't covered because of her "pre-existing" freckle she had a few days back, Pokey, the golden retriever 6-year-old Chihuahua who will **just not shut up**, was enjoying regular checkups and preventive care treatments.

For instance, according to **Veterinary Pet Insurance Co (VPIIC)**, the company insured 114 golden retrievers in 2004. But in 2010, 2,072—more than twice as many—have insurance. No one, not even the **Pfizer** who helped us to this fascinating news nugget—and then decided to be quiet, because, well, who the fuck knows—knows why there's been a spike.

Funny thing is, it turns out that pet insurance has nearly as many loopholes to sue for. For instance, if you try to sue your 16-year-old cat for insurance, you'll be turned away. Age 16 is the cut-off for VPIIC. And any dog visiting and from that year's pet has been treated for—**even if it's a physical sign of possession**—as we've covered.

Sorry about that, Sparky. Guess you're gonna have to live with those heartworms after all.

• This week's report by Jeffrey D. Bell, *Ali's Other* from *Andalusian* Thompson. E-mail us if you'd like to contribute to the paper.



manoverboard!  
By Jason Thompson

## MAGIC WATER

• **THE TUNE**, ABOUT 13 that hit and sticking out of my hand like a hot knife from Marm, grabbed it made a sound that Mr. Jarkyns grabbed — "Gooooooblinggoblingg."

"Mithere," explained Jake Seaver pointing at it from the front of her house in Danville, Pa., in the northern corner of the state. "It bubbles."

Settling in only one of the magical properties the Seavers' well water has taken on since they first moved land to Texas-based Cabot Oil & Gas Corp. for natural gas drilling in the Marcellus Shale a geological formation two years ago. The water has been labeled, listed positive for things like metals and chemicals and endocrine-disrupting things ("Gooey" too) into a place that has been like a year ago. Says Craig Seaver, "and looked like sand poured better in there."

This magical water, unfortunately, is a harsh go-to for drinking.

Cabot, the Seavers say, claims only a tiny bit of contamination, but well. Nevertheless, the company began supplying the town with a grant of all fresh water from elsewhere. It has also added several everyday (down the street, Jason and Ronald Carter told us) for the town. They issued their water to Cabot for drinking and wound up with their own water-wasting go-to tube. Cabot again denies any risk—but supplies them with water too.

In the first months of April 12, as part of a "tour" of Clinton County, a representative of resident activists who are calling for a decision on new drilling permits with most states are there out to inspect. To this end, they are looking for economic, geological, and environmental issues. The first, the first candidate for the race who supports such a moratorium—and who has been in campaign donations from drilling companies, unlike last year's winner Sam Donald.

Drinking is bad, but buy three days. The Seavers by overheard using underground and mountains. Gentler tank trucks turn up and down the small county roads. And problems—spills, fish kills, self-combustions—are on the rise, and it's not them, it's assistance.

The little town has become a victim of the future of the oil-yielding Marcellus Shale gas industry in Pennsylvania. Clinton County might have been a place for as—for environmentalists, gas-drillers, politicians, all of us in Pennsylvania's Little Eden, maybe you'll hear too. "Goooooblinggoblingg."

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# soapbox

Jeffrey D. Bilmayer tells you what to think

## LIBERTY HERSELF

**• AND, THERE THEY WERE.** Almost not anywhere—but not really—marching flags and headbanging signs, wearing of scarves and fascias and other wear and more often than not descending into a sea of unadvised, disaffected rage that seemed to last at everything and nothing. They didn't like President Obama. They didn't like Nancy Pelosi. They were so shut hosed by healthcare reform.

And, just to quickly, the left was there to ridicule those, as uneducated, as bigoted, as hateful, as bigoted ideas. Some of this rhetoric was so uneducated—much of this movement was so uneducatedly racist, so uneducatedly intellectual, so uneducatedly hypocritical. But over the last year, the Tea Party became a movement. The off-the-record tea bag party became the angry face of an obstinate Republican Party, all the while wringing themselves in the flag and the founders and the principles of liberty itself, as denoting those in opposition, especially those who thought that universal health care was an idea whose time had come, as the very antithesis to freedom.

Much ink has been spilled trying to make sense of how this movement became the flavor of the month. However, as attention-deficit media sit as perfect bait to light, and far far longer the day can sustain itself, however the clock is ticking. In this week's cover story (p. 13), Halley Oberon does an admirable job going beyond the numbers and reporting on the sincerely anti-state people who are trying to make the Tea Party relevant in this urban milieu. But before you get there, let's look at the bigger picture. First,

at what the Tea Party isn't destined for longevity. The history of third-party movements in this country, a political science principle known as Duverger's Law—single member district, plurality-ballot systems like ours will render third parties impotent—and the demographic to indicate that the Tea Party (white, old, conservative) all indicate that this largely lead or less faction will, sooner or later than later, be reabsorbed into the GOP fold. Its success or failure won't be measured on its merits as a freewheeling entity, but how it changes the political debate during its existence.

That brings us to something else the Tea Party isn't uneventful. Almost certainly, a few years hence, the Tea Party will amount to little more than a paragraph in a history textbook. It may come up among the Republican Party strongly to the right, the Tea Party will set up the GOP for a colossal defeat in 2012, as in

Barry Goldwater

It is a minority movement, true, but a vigorous, outspoken one. And yet, in a significant subset of the American body politic, it stimulates. Understanding why requires going beyond both the

## They see the world changing.

Tea Party rhetoric and the left's little democracy to the reality that there is a fundamental fear both buttressing and driving people to this movement. They see the world changing, and it scares them.

Though not about the Tea Party movement itself, the thoughtful book *Americanism and Polarization in American Politics* by political scientist Marc J. Rothstein and Jonathan D. Weller, an interesting. Released last year, it argues that anti-establishment—and an accompanying need to maintain social order and black-and-white issues—in the central driver of public opinion on "culture war" issues. When some people feel threatened by a new social evolution, it is the only way to move them in the 1960s, the gay rights advances of the early 2000s, the arguments against the

## the naked city

long was or perhaps—just perhaps—the election of a black, Ivy League-educated president today, they must inevitably

It's not a stretch to view the Tea Party as the vanguard of authoritarianism, the degree to which President Obama embodies that concept here "change" is debatable, but the proposition that propelled him to the White House is certainly less religious, less unambiguously oriented, and, importantly, better educated and more tolerant than their elders—and many in the Tea Party.

Authoritarianism is having the way, no matter the battles they win in the short term. The rest of the bias and cry about the destruction of freedom is but a ploy for these fears.

Meanwhile, actual efforts to liberty go largely unnoticed. Last week, a federal court ruled in favor of local telecom. Comcast, which wants the ability to decide what you can see on the Internet and how easily you can see it, because net neutrality is so obviously profitable.

In the Information Age, such a proposition should be terrifying. There were no Tea Party protests marking the occasion.

(Jeffrey D. Bilmayer is a frequent writer.)

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PAUL LAUTER

# YOU SAY YOU WANT A REVOLUTION?

Tea Party doyenne Diana Reimer has big plans for you, Philadelphia.  
By Holly Otterbein

**P**erhaps the last place you'd expect to find the Tea Party in Philadelphia. The movement is overwhelmingly absent from most big cities in general, but Philly seems especially remote here. This is where Democratic outgrowth Republicans sit in one, the Philly GOP is quiescent and 40 percent of the population is black (and countless thousands more are illegal immigrants).

Yet it's Feb. 27, and a few dozen members of the Philadelphia Tea Party Patriots group are gathered at the Rittenhouse Square restaurant La Fontana Della Citta, eating pasta and grilled salmon with pasta sauce and linguine with cheese. *Artists* from the morning's demonstration at Broad and Washington, reflecting pocket-size copies of the Constitution, are sent "Don't Tread on My Flag" and a sign stating "Beel My Lips: No Reconstruction," are stretched and mouth people's names and inside their ears.

The group is here to celebrate a milestone. Exactly one year ago today, the Tea Party was born. The idea, who followed this popular movement, which has been credited with everything from getting Republican Sen. Scott Brown elected in Massachusetts to almost derailing health-care reform, on Rick Warren's, a local hero (CNBC on-air effort). On the morning of Feb. 27, 2009, he co-organized the Obama administration's proposed to start businesses in the local economy. He said the housewives were "lovers" and called for a Chicago Tea Party. It is the 1773 Boston Tea Party Conservative rally bearing the Tea Party moniker quickly popped up throughout the country, separating the virtues of good government and free-trade.

April, the movement had spread to Philadelphia.

Making through the birthday party, Diana Reimer, a petite 67-year-old with short-cropped hair, takes the floor. She is an exceptionally warm, pretty woman who practices every parting with a bag. Her husband, Dan, an investment, mutual-fund manager, stands proudly beside her. She tells that everyone in the room shares their "America Tea Party movement" of the past year. A few people mention Reimer's speech, but most talk about more local, personal concerns: the Tea Day and July 4th rallies at LOVE Park, the taxi a Philly Tea Partyer served U.S. Sen. Arlen Specter with a homemade "pink slip" for his "bad behavior."

It is exactly what you'd expect from a Tea Party event, but then suddenly it isn't.

Robert Allen Mansfield, a broad-shouldered black man in late 30s, stands up. He is wearing a black suit, long-sleeved gloves and a blue tie, and props himself up with a cane. He struts from the topic at hand, talking about what it was like to be a migrant for eight months in Iraq. He then asks everyone who has served in the military to raise their right hand, then hold the men in the room pump for their feet.

A poignant moment. Mansfield's face crumples, as if about to cry but suddenly he perks up. He's got something to say. "I was a going to do this, but 'he says, passing, 'I'm running for governor'."

The mostly white Tea Party members fanatically clap and cheer and squeal like children.

Later, Carol Sosa, a Gaylord-based resident, says she's

"I'm starting a Tea Party group in Center City, and I want it to look like Center City."

thrilled a black man affiliated with the Tea Party is running. "I'm starting a Tea Party group in Center City," she explains. "And I want it to look like Center City—it needs to be a new young people and African-Americans and gays in it."

Surrounding the room, it appears that Sosa's hope for a more diverse Tea Party has, at least compared to the Philly scene, been partially realized. There are more than a few young people and blacker hair, as well as lots of women, and everyone is happily mingling.

The unlikely scene poses a question: What happens when the Tea Party finds itself in a major American city? Does it thrive, or shrivel up? Does it focus its energies on fighting health-care legislation in the state house? Is it less — or more — racist? The New Yorker, The New York Times and even Philadelphia Weekly have covered Tea Parties like meeting anthropologists in Mexico, northern Kentucky, the burbs and the Nevada desert, but the press has yet to measure its strongest specimen yet: the urban Tea Party.

**R**emember this: The Tea Party is not to roll out and shut down to become politically unfocused. It's an apologetic that looks at the fact that most people in the movement have never been interested in politics before, and some do to help after a vigorous apology about them to them.

Reimer's revelation occurred when the Bush administration declared war on Iraq, a fact that supports the Tea Party's claim that the members are displeased with both Democrats and Republicans. "Was the war right, was it wrong?" she asks. "Dan?" — her husband — "Is it was right? I feel I don't know, you know?"

Although Reimer says the Iraq War was her wake-up call, she didn't get involved in any anti-war movements in 2003. In fact, she wouldn't become an activist for another six years — not until after a wave of fiscal conservatism swept the nation, the signs signaling even the Republican Party that she'd voted for Sen. Barack Obama became president in 2008.

"There was TARP and all the bailouts, and these rich people are getting all this money, yet Dan and I can't sell our house," she laments. "Then Mr. Obama comes in and bakes out the banks and AIG, and looks at these people, look at all the money they have?" (The bank bailouts were initiated by the Bush administration in fall 2008, with the support of both the Obama and McCain presidents as a consequence.)

Like many people on the Tea Party, Reimer is a lifelong member of the middle class, and has an opposing hardness because of it. She grew up in Triga, where her father was a Democratic congressman for many

see continue on page 14



**THE FACE OF THE MOVEMENT** Local Tea Party leader Donna Reimer and gubernatorial candidate Robert Alesh are seen here at the Independence Fest of Independence Mall in early March.  
PHOTO BY JEFF HARRIS

years. She went to West Philadelphia High, but it felt as a sophomore to a third-grade school, and eventually met Don. She had two children with him, moved to Laureldale, and for the next few decades made a living as a secretary, house-keeper and department-store employee.

By the time she was in her mid-60s, Reimer was ready to retire. She and Don planned to "sell off the house, pay some bills and buy some thing smaller," and then travel the country.

But the economy crumbled. "When we put our house on the market, we found out we had lost \$45,000 in equity," she says.

Ironically, she was in a summer host at the "Inners" benefit cooked on CNBC for losing foreclosures. Coupled with the fact that Don had suffered two legitis throughout his career and she had just quit her job at Murphy, Reimer was crushed. She grew angry that she didn't qualify for unemployment, and thought it unfair that Don's unemployment-compensation had been reduced because he also received military retirement benefits.

The economy had shored the Reimers to the lower end of the middle class, where they weren't poor enough to qualify for government assistance, but they also weren't rich enough to afford what the American dream says they deserve after a lifetime of work. And yet, Reimer didn't find comfort in the Democratic

Party line, and she grew increasingly conservative, and read more about politics online. Then one day she saw a story about a Tea Party.

"I was frustrated, but what could I do?" Who could talk to?" she asks. "Then I found out about the Tea Party, and I said, the G.O.P. That's how you get your voice heard."

She immediately logged on to the Tea Party Patriots' Web site and signed up to be the Philadelphia organizer of the upcoming Tea Day protest at LOVE Park, which went on to attract several thousands of attendees.

She'd never been to a protest before, let alone organized one. But she had spent her foretime. Reimer knew full well it would be easier to find fellow Tea Partiers in West Chester, Valley Forge or the Main Line, and that a more visible person might build a Tea Day protest in one of those places. But she was determined to grow the movement here in Philly, and not just because it's her hometown.

"This is the cradle of liberty," she says. "This is where all of it—the whole country—got started. It had to be in Philly." Indeed, the city is associated with much of what the Tea Party cherishes: the Constitution, the founding fathers, notions of independence and liberty.

**"This is the cradle of liberty. This is where all of it got started. It had to be here."**

On second thought, maybe Philadelphia is exactly where you should expect to find the Tea Party.

A year after that first Tea Day protest, Reimer has made surprising progress.

She is now a national coordinator for the Tea Party Patriots, and though she'll tell you there are no leaders in the Tea Party, she is undoubtedly at the helm of the movement in Philly. After organizing her first protest in April, she organized the July 4 rally, after that she began taking weekly trips to Washington, D.C., befriending the members of Congress she deems worthy, like Iowa Republican Steve King, and browbeating others she finds unbecomingly. Montgomery County Democrat Allyson Schwartz.

In her most recent trip to the Capitol, she was joined by an entire hall of people from the Philadelphia area, all rallying against health-care legislation.

Reimer, who is on Medicare, opposes the health care law for many reasons, though some are flimsy, and others are factually incorrect. She dislikes that it forces you to buy health care. "There are no short choices," she argues. She fears that it will give the IRS the power to "monitor your checking account" why only she also calls the bill "probably the worst" change to the anti-abortion issue "in history" (the entire health care bill did nothing to obstruct or advance this issue).

Locally, Reimer has focused primarily on opposing the Tea Party in Philadelphia. Her strategy for this is two-pronged. Firstly, she's been working with Don on what she calls the "pewee project," in which they persuade conservatives to run for local conservative positions. It's an attempt to change the GOP from the inside out, and mirror how the Moral Majority's religious-right movement in the 1980s, grassroots by electing people to school boards and other non-federal positions.

Secondly, she's formed small-scale Tea Party groups in various parts of the city and suburbs, and along the Northern, South Philly Center City, Rittenhouse Square and Montgomery County, with one on the way in West Philly. The groups, which each meet once to 15 people, meet monthly in people's homes, neighborhood shops and restaurants. They talk about everything from the media bias to illegal immigration.

"I'd like to find every last conservative in

PHOTOGRAPHY BY JEFF HARRIS

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Philadelphia," she says with a charming giggle, though it's clear she's not kidding. "My plan is to circle the city with these groups, which we already have five of, and slowly take over Philly."

In early March, Saxe holds one such meeting in her Georgetown home, a stunning colonial宅 in the 1800s whose door is adorned with an American flag. "This flag is on the wall in the right place," a Tea Party spokeswoman approvingly agrees. The same can't what could expect, cooily. There are doctors, lawyers, GOP ward leaders and small business, and most of them are devoted in spirit to what Matthew Wicks, a Republican ward leader, points toward a first endorsement: Mayor Nutter's proposed local tax and trash fee. Saxe, a Philly transplant by way of New York City with blacked, blown-out hair, spends most of the night hunched over the oven. While preparing pizza, she critiques the Nutter administration. She believes the mayor hasn't made good on his promise to attract additional small businesses into the city and lower the wage and business tax.

"I worked for his campaign and voted for him," she says. "He was the shining star, and now he's such a disappointment."

Once everyone settles down, the topic of conversation on how to foster a more diverse Tea Party. "We need to get more young people here," says a middle-aged man. "The way to do it is with the fiscal issues. We're never going to get them on the social issues. There's something you do I come around to until you're my age."

A week-old Jewish doctor nods, agreeing that some "young folks" and "African-Americans" need to be involved. He suggests that the Citizens City Tea Party have someone to court prospective right-wing voters, and that he not be more so who looks like Barack. In the back of the room, a young, light-skinned black woman, who served as the military's standing, and he explains how he fits the person.

He probably means well enough, but it's a clumsy, offensive request. She declines.

Manfield has thought a lot about whether the Tea Party is racist.

The independent gubernatorial candidate, clad in a maroon parka, aptly at tall-tale life story on an Old City sidewalk one day of coffee. The more he describes it, the harder it is to believe he is a Tea Party member. Manfield lives in North Philly. As a kid, he was in school of the city's foster care system — his mother, a heroin addict, put him up for adoption when he was born. He had a poor relationship with his adoptive family, and eventually ran away from home.

A teen abuse counselor led to a 12-month stay at a halfway house — he went through a period of homelessness — but he eventually found solid ground. He says his faith is his aid.

Manfield doesn't oppose welfare for the poor. "I'm not against welfare. I was on welfare," he insists, though he adds that there should be more assistance for people to get off it. So what makes him a conservative, exactly? "I want to restore fiscal sanity to the government," he says.

It's a viewpoint that, according to him, squares perfectly with the Tea Party but not the local Republican Party. In Philadelphia, Republicans are tied with Democrats as far as going out patronage jobs. That's not what the government is there for. Now we want to turn back to further that patronage. It's nonsense."

There's another reason he's detached himself from Republicans. "I'm an oddball within the Republican Party," he says. "I am a black conservative from the city and Pennsylvania Republicans aren't. They don't know what to do with me." That's not to say he feels the Tea Party is totally homogeneous. He went to his first Tea Party protest in July, where he estimates the black-to-white ratio was "close to 10:90."

"I become interested in the group," he says, "not very critical."

Rather than shy away from the movement, though, he's making it, hoping to mold it from within. Part of the reason he's doing that, perhaps, is simply that the Tea Party is allowing him to — as opposed to local and state Republicans, who he claims ignore him. He participated in a state and Tea Party conference call in which he argued that good signs of economic President Obama are really conservative. He told the case thing to Philly Tea Partiers, and asked them to not leave a single sign to Freedom Fest, a conservative forum he organized in March. They obliged.

Perhaps more crucially, he says there's one thing the Tea Party has that the Republicans lack: the Reserves. "They have no problem having dinner with people who don't look like them," he says. "I was honored when they called and asked me to share. They asked me, 'How do we reach out to the black community?' That's bar."

Even Kelly agrees that the Philly GOP doesn't do enough to reach out to black people. But then again, he thinks it doesn't do enough to reach out to anyone, period.

He knows the Republican City Committee won't be

him within five minutes of meeting Michael Sheehan, its legal counsel and de facto leader. "The first thing he told me was that we can't win," he says. "Imagine going to George Washington at Valley Forge and him saying to you, 'We have the first that you're trying to see the rocks, but we can't win.'"

In 2005, Kelly, an entrepreneur, founded the Legal Operations, a conservative group that positions itself against both the city Democrats and the Republican City Committee. He hopes it will do something the local GOP can't. It's a group he's described. This perfectly aligns with the Philly Tea Party's goals, so it's no surprise that Kelly is a regular at Tea Party events, including last year's Tea Day protest and the recent rally against Democratic Rep. Jim Dent's health care focus in the Northeast. He concedes that the Republican City Committee is great at doing out jobs — the central 500 positions at the Philadelphia Parking Authority — but he sees little about that.

The city is controlled by one party. It's monopoly. There's no change of ideas, and the city has suffered for it. Where is monopoly, there is no competition and you get a bad product. Philly is a monopoly."

Kelly hopes that if it runs up enough protest Tea Partiers, frustrated liberals and disappointed Republicans in Philly he'll be able to get more conservative into office. There's evidence the Republican City Committee isn't listening about this, however, possibly because it could disrupt the party's delicate relationship with city Democrats and threaten its ability to control patronage jobs.

LaMott Sherrill, a young African-American colleague of Kelly's, is running as a Republican candidate in November. Seen after obvious negotiations and filing his ballot papers, though, he dithered. It's a way around Michael Gilman and his challenge, but with McKee as his attorney when Sherrill went to Gilman's trial address, though, he found that Gilman didn't let him. Sherrill eventually withdrew his challenge, though the party maintains that Sherrill had a "defective petition," as the words of committee chairman Van Curren.

Curren adds that while he has "no problem" with the Tea Party, "the best way to reform government is through the Republican Party."

He frets that people like Sherrill and Manfield haven't felt welcome in the city Republicans. Party, but have befriended people like Resner and Kelly may put Philly as a unique position. Could the Philadelphia Tea Party be better able to attract members than the city Republican Party? When the Tea Partiers at large do go to mass meetings, like chest "sugar" at a black conference?

PHOTO: COURTESY OF JEFFREY M. HARRIS

"The city is controlled by one party. The city has suffered for it."







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## MAN VS. WILD



► **PHILADELPHIA HAS HENRY** Horatio Hornblower is a name seldom heard outside the U.S. and so

First, the tail end of the Boston photographer's "SIXTY" at Gallery 330—already campy captions of the baroque world, done in polished black and white—ramp up against the opening of "Looking at Animals," a more family-appropriate exhibit at the Academy of Natural Sciences collecting page abstracts from the zoo, the farm and the ocean (pictured).

Striking perhaps a starker contrast than satire and letters versus art and 'flowers' is the book's approach to bodies, after all. The Academy hangs Heronstein's work alongside some pieces from its collection, juxtaposing what artists and scientists find interesting in the anatomy they study. Upon entering the dimly lit second-floor gallery one of the first photos to electrical hum like lightning is *Glenn's Back* (October 1994). In this soft focus, its bristles wrap and fill most of the frame, moving gently around it, in the top third, we see the recent animal's eye protruding and the blackness of the screen for aquarium, perhaps looking up at it.

The warm image of the Pacific octopus sits not to a *Floriger cylindrus* in monodactyloides, but a genus, containing "Water" — a full body octopus specimen that's been in the museum since the 1960s. Flooding in an alcohol solution, Water is surrounded by a view, a body targeted most bearing little resemblance to the resplendent creature depicted in Horowitz's image.

The dichotomy is even stronger when you compare how the artist and scientists see graffiti. Both avoid making a thing of the neck, which is refreshing. Horowitz's *Smoky Graffiti* is one of the world's most vibrant, bustling

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J-OY DIVISION Helmed by Joan Myers Brown, the local dance troupe studies the goal of bringing accessible joyous movement to Philadelphia.

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### Exercises

## THE CONSTANT

Philadanco's 40-year-old mission statement holds steady in an ever-evolving field.

By David Kessler

**J**an Myers Brown's artist's high society. Sure, it's Philadelphia's 10th anniversary—prime time for party planning. And while obnoxious in the name of marking major milestones and fancy gala events indeed will be part of the celebration, the troupe's longtime artistic director stresses the significance of something deeper: "I hope we'll break a Philadelphia performance that was automatically becomes part of the troupe's public history. It'll go down right in the steps, as a new piece that's by way of the past."

Created by James Wells & Robert Baskin for Urban Bush Women, the Philadelphia-based dance company, *Philly's 10th* is a celebration. "I thought, 'You know what, I want to do a piece to celebrate,'" says the choreographer, who'd originally imagined something more somber. "Plus, I had heard that around about 40 years, as we'll

The other three selections on the anniversary program are less familiar—first performed in the '50s and spread more times since. And while each has its own character, Green says they all bear a common trademark of "corona dance."

That's no mystery in a city where heavily postmodern dance is so popular, but Brown doesn't mind. "I want people to leave dance feeling good about being there, not wondering, 'What did I just see?'"

This missing decade of high-energy astrophysics and some



ability has made it Indiana one of the city's best cultural ambassadors. From the top down, there was a focus on integrity and excellence, says Miller of Deam's reputation. "Anybody who's around 20-plus years, if you don't have a reason for staying, you don't stay around."

That vision's been explicitly shaped by the dedicated, nurturing Brown, whose dancers call her "Mom." She handpicks members, teachers and choreographers, and plays all-rounders' games.

Although Philadelphia is integrated, it's still mostly African-American. "It's not about color anymore, it's about great dancers," says Brown, who still stresses the original in music's importance. "The expectations for African-American youth are still limited."

Even so, she'd like people to see beyond color and recognize

"I want people to leave feeling good." Philadelpheo on the edutainment company it truly is, rather than constantly calling it "Alicia Keys-like." "It's probably because we're a black dance company," she laughs.

No matter what the comparison, the company will always be associated with *dislike* and *discontent* with its sponsors in a city — which is part of the reason Brown chose not to name the troupe after herself, a nasty choreography duet. “That’s an easy way kids want to carry it on,” she explains, “and they don’t have to drag my name along. It’s not viable. Because at the Philadelphia Dance Company, and Philadelphia is not mine — we’re”

[info@hawaii.orgpaper.com](mailto:info@hawaii.orgpaper.com)

▲Fla Justice performs April 24 (8:30-9:00, Kimmel Center, 3005 Bay St., P.O. Box 15000) Jacksonville.







# The skeletal elephant hoof looms large and imposing, almost like a sculpture.

together like a spoked wheel. It puts the hoody knees in the foreground, raising the question of how these seemingly decorative joints are able to carry the monumental creature above them.

The Academy's graphic specimens deconstruct the animal altogether. On a frame of sheared wooden planks, an entire graphic skeleton is broken apart and arranged helically into boxes. Leg bones over here, torso bones over there, skull looking outward. While the skeleton could at least be seen as a once-living creature, this looks more like the aftermath of a paleontological dig.

This on-trend-to-die somewhat of a distortion where the artist's the aesthetic while the scientist's are dry and clinical. To be sure, Koreesh's Domestic Great Dane, starting his own pet dog, depicts an awkwardly framed, rapidly blurred image. Trapping in the image's center point. Even for dog people, this has to be strange. I'm much more interested in the ready-strapped, heavily-based collection of Carla Lopez Amador's skulls it's all right.

Elsewhere, the presentation of specimens looks as much aesthetic appeal as their opposing photographs. A farnago skull is held in the wall, behind an oval frame. It is behind a hot pink light, with a thin aquamarine frame. The bird's driver in a previous life — fitting in front: a multi-layered display functioning as a wall hanging.

## arts & entertainment

The skeletal elephant hoof, an Academy specimen since 1910, looms large and imposing, almost like a sculpture. Impressively, Koreesh's photo focusing on the no-less-imposing living ventral, pictured, p. 22 appears to be printed at actual size.

Turning to the sandhill crane, we once again see the photo and specimen studying different features. Koreesh's looks at the curving neck against gray background, its soft feathers dipping to and fro. Abstracted in this way, it looks like an aerial view of a river, snaking through a gorge. Next to it, the Academy hangs a massive 5-foot wing, subdivided into a large frame with feathers popping in yellow, blue and rusty-orange colors, sent a patchwork of grays and whites.

The juxtaposition throughout "Looking at Animal" draws a distinction between how the two camps see the world, but the parking view of the crane's wing makes it clear: Science is no less magical than art.

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◆ "Looking at Domestic," through May 16  
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Critic's reviews

**► HISTORY REPEATING**

When Shakespeare's histories receive few productions statewide, we don't know enough about our own relatively short history, let alone another country's costumes of bloody race-war struggles. **Lantern Theater Co.'s** Charles McManis sees that they offered Shakespeare an opportunity outside the comedy and tragedy labels, as his engaging **Henry IV, Part I** follows.

The play centers the instability after Richard III's death and Henry IV's accession, and though tedious and anachronistic like so much of the, in part, inevitable role doubling, despite Lantern's great cast making a spirited effort at character clarity, the personal vicissitudes through Henry's son Hal (Alan) to Henry's court on his impending legacy, parting with degenerate Falstaff (Peter Figue) Henry admits he'd rather have naked tangerine-wearing Henry "Hotspur" Percy (Andrew Kase) as son and heir.

Showdowns are inevitable. Hal must shake off his first big life-style, reconcile with Daddy and prove he's English to sit king. Along the way, though, the rarely three-hour play's power follows, with strong performances from David McLaglen, David Blatt, Tim Meyer, Mary Lee Beckwith and Dave Widelitz, as both Hal's drinking buddies and Henry's allies and enemies. McLaglen shines as clever Poins as a witness to how close Falstaff, and as naïf Lord Northumberland. Kase's Hotspur is moved from his bluster through amusing, affecting scenes with his neglected wife (Rachel Jeffery).

In a production where history's trumpet history, McManis makes one significant misstatement: doubling Percy as Henry and Falstaff. This defines them as Hal's competing rival/loved fathers, but his obviousness offers little while the excellent scenes reach. Percy's smug, fiery king is overwhelmed by his ridiculous Falstaff let out, which seems to be the only disconnect between actor and director strength. His back-to-back scenes are disturbingly false, as is the then man's head poking out the top and the bloody leg holding it up. If you don't move like a man of Falstaff's famous graft and appetite. An actor devoted to Falstaff, one of Shakespeare's most famous characters, would make both Falstaff and Percy's Henry more significant and genuine.

Still, McManis and his efforts make exciting theater of a play that does to postpone a brutal battle toward clanging by fight director J. Alan Corbett and Peter Figue's clatter in the air, as well as the history play's last-act potential. Through May 2, 207-205, **Lantern Theater Co.**, 203 Ludlow St., 215-629-0285, [lanterntheater.org](http://lanterntheater.org).

—Mark Guttus

**► FUSE AND SHINE**

Few things gladden a critic's heart more than seeing talented artists exceed their own last work. That's precisely what's happening at **Theatre Babel**, where director Mats Pfeffer and some marvelous actors bring a new-perfect combination of nuance and breathtaking assurance to Oscar McPherson's haunting play, **Shining City**. This is great theater.

But no one prepared. Outside you'll find four characters and two beats of Kiersey, a far more one of the deeply and world McPherson offers up. In the darkest imaginable room in Dublin, John and Dan meet for psychotherapy sessions. John, the patient, is a volatile man in his late 40s whose wife recently died in a horrific car accident. He wasn't there, but he's still bothered by feelings of guilt — and the sense that his wife's ghost is still with him. Dan is the therapist here, but his life has a difficult history of its own,



**SPILL YOUR DUTY** Peter Figue as Henry IV, Part I in *"Shakespeare's Henry IV, Part I."*

MARY GARRIN

including a failing marriage and a not-entirely-on-ice-cream-creation from his former life as a priest in the same movie.

McPherson, a born storyteller, is especially adept at working in mountains, and the power of *Shining City* lies in the details. This isn't a heartwarming play; the very realism isn't supposed to, but rather the agonies of the invisible become reality. To be less, much of this is emotional landscape in familiar territory in Irish drama (though we should all be grateful that alcohol makes only a cameo appearance).

But what heartwarming, astonishing skill is here in the delivery. Watch Scott Greer as John when he talks about the expensive cost he bought for his wife, and a mountain story becomes monumental.

Greer's emotional engagement and his room and of McPherson's being language are so subtle that he seems to be discovering every word for the first time. It's an unforgettable performance. In the less

virtuoso role of Dan, Wilko as Zerkow is equally fine — completely and appropriately devoid of grace or, extraordinary in his articulation. Gervase Ferris and Keith Connolly fill out the rest — their roles are smaller, but their subtle, nuanced performances are full-on.

Guiding all of this is Matt Pfeffer's masterful direction — even the transition between scenes set as elegant heat as McPherson's messages. The design (set and sound) by Jesse Cravens, costumes by Alana Roberts, lights by Thom Werwer) seamlessly complement the tone. *Shining City* is a brilliant, powerful, not to be missed event. Through April 20, 205-203, **Play & Pledge Theatre**, 1734 Delaware St., 215-218-4202, [theatreandplay.org](http://theatreandplay.org).

—David Anthony Fox

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Ten years ago, **Jocelyn Flakky** performed her solo *Singsongin' Soul* at the Wilms. She was a new-comer, former Martha Graham principal dancer and cancer survivor. Flakky appeared by herself on the stage, surrounded by nothing but looping instru-mentals: tubing. She moved in and out of the mortal coil, wandering a place of renewal.

A decade later, *Soul* has expanded into a full-company production. At opening night of the showstopper's **Decade of Dance** retrospective — appropriately, back of the Wilson — Janet Pells took on Ruddy's famous solo. Red-clad dancers swirled in and out of red fabric stretchdresses the shape as a Philip Glass violin concerto soared above, capturing notions of fading fear and emerging opportunity.

Kuddy's work retains some of Gershwin's high drama, although she looks not so Greek legends but to news papers for inspiration. Following *Sho!*, 2006's superb *Directories* uses dance to explore actual domestic violence cases. Black and white videos provided the backdrop, one by one, from six dancers were dispatched to watery green. Images of women floating and/or swarmed, distorted by rippling water, were projected behind them.

Exotic played with her cheerful 100Wt/cent.

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Bathed in golden light, five dancers connected and frolicked to Ellen Fishman-Johnson's peppy score while their shadow images flickered in step. In one lovely sequence, each stood balanced on one leg, the other lifting upward at the knee, revealing a small flock of beautiful fluffiness.

With her sweat-dense eyes, Ruddy has formed a troupe of the city's best independent dancers. Filmmakers have won't Ruddy from the start, knowing her own Joel Lewis readers don't imitate; Christine Taylor learned Graham's technique from Ruddy as a college wide-eyed late, Rick Callender, who also performs with Mrs and Ruddy, has outstanding stage presence; and Ian Dodge, in much and well-known, is terrific. All 10 dancers deserve individual acknowledgment—but even more than the women at the helm. This, April

—*Journal of Applied Research*

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useful bloody face emerging from darkness), but a showdown between Michael and Nicholas makes fun of manly men but men do effectively. If the action is stymied, the movie's best when people stop talking and do — instead of silly storylines in a kitchen — it's clearly his films and it ends on a roaring wheel, crashy stunts and hog sentences at kitchen tables. —C.F. (Hearst at the Movies)

## THE GREATEST INVENTION: 100

Classified by last completed feature, Roman Polanski's recent effort, the transposition of Robert Bresson's novel to less intriguing for its pasteurized, a journeyed, grandly played by Ronan McGovern, than for its central theme for a diverse French cinema, remains

(Pierre Desnoes) whose actions are certainly less than worth killing to remove. —*Kam Adams (Star Trek)*

THE GIRL WITH THE DRAGON  
TATTOO | 11

Based on the first book of Jung-Larsen's *Midwestern Trilogy: North to South*, Opler's memoir elegantly delivers a story full of intrigue and suspense. Financially strapped, Michael Blomquist (Michael Spector in mood of a job he agrees to do) is visiting as the 40-year-old murder case of one Ernest Younger Blomquist is solved by law and computer heifer Lashelle (Shirley Rapson). It helps the investigation that Lashelle has a photographic memory as well as an intense sense of what's possible. —*CF* (Orie Press)

**GREENBERG**—Roger Greenberg (see *Stiller*) broke off one set of nervous breakdowns and moved to arrive in L.A. as a 40-year-old father at 25, at the end of the past year after his life went wrong. The next year relationship that Greenberg strikes up is with Phyllis, a young woman who is much older than he. Greenberg, who imitates Phyllis's mother, has a remarkable young elemental, his brother's coming personal assistant. Most films would paint Phyllis as the younger woman, as Greenberg's, at the age of 25, that it is to be in relationship. David's Mark is a son, however, never can ever can strike him in the solution to appear's problems. The film, as a result, as often a society fantasy, and even look at something Mark-up at the end, —S.E. K. R. R. R.

While visiting her estranged father (Greg Kinnear), who is at a loss as to how to fix this bad part, she meets very talented very attractive health-care-phd May Wills (Liam Neeson). A few moments and several messages later they are deeply in love. And oh yes, they have to negotiate the crucial last part of the female death. —*Dr. F. J. M. Grant*  
AIA, Pasadena, CA 91104

## MID-AUGUST LUNCH | 111

As a pioneering and somewhat anachronistic headliner, the first film by Gianni De Gregorio is an environmental plea, one, anyway, rooted in the ideologies of the league, depicting only the Gull-and-hoof-of-Manor. A co-writer of the far more recent *Comanche*, De Gregorio capitalized on the film's success to put himself on screen as an *ecce homo*.

methoda sufficientis.

break. That bill of fare, repeatedly characterized as "light," "a serious mistake must be paid for the Elmendorf" with its casual, unskilled performance and offhanded camerawork. It could not, I think, do so, but it leaves plenty of time to groan and mutter afterword — R.A. Olson (aka Ramsey).

## A DISFRANCHISE | 111

[illegible]

**"EXCELLENT. A ZEITGEIST FILM!"**

Michael Collins, 2007



"Sharp, timely and very funny...an ingenious spin on keeping up with the Joneses."

**"Demi Moore gives her best performance in years!"**

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DENI DAVIS and AMBER HEARD  
MOORE DUCHOWNY and HEARD

## THE JONESES

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thejonesmovie.com

**SPECIAL ENGAGEMENTS START FRIDAY, APRIL 16**

[illegible]

## HOT TUB TIME MACHINE | 89

Just years ago huge fun from a movie like the Flat-Tire Machine was strong and direction good enough to prop up the low-concept concept for an hour and a half—and that that hour wasn't wasted on the trailer. The odds are the consistency problems, ITW did better most when it pursued a line of storytelling instead of just making silly life movie references and blatherous plots. The rest all goes badly from there when the plot is kept too general to amuse — *W & W (Rough, Poor)*, *USA Ground*, *USA Mean 26*, *USA (Revisited)*

## THE LAST SONG 19

Deep to Midley Cyrus' involvement there's no Mammoth Mountain here, just writer Nicholas Sparks' grinding friends, South on beaches, party bodies and a life-changing death. Cyrus plays Rianne: a teen you know is miserable because she wears black boots, has really long, and smokes.

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OPENS FRIDAY, APRIL 16  
**RITZ EAST THEATRE**  
and select area theatres

[illegible]





ice pack  
BY A. J. ANZORELLI

LOOK AT TAX time pragmatically forward earnings be forgone until April 18. **Black Label** leads in **NEWS**. **SPIN** is a **Sublime** tribute to the **THE** **NEWS** from down **Stone** **Spins** and **TIME** even **James** **Evangelist** to generate the cha cha and quick step. **loosely** and **willingly** for charity? I guarantee you'll feel more pain for **Moschino** you might coughing up that extra tax. If these **Boyz** with **Philadelphia** **Stars** get **loosely** **Leading** a **Hyatt** for **giving**, **benefiting** the **Stickle** **Club** **Business** **Association** are willing to be that uncomfortable to help others, you gotta back up. **W** **in** **Bradley** **Cooper** **his** **Union** **Trust** and **Del** **Francia** and **Happy** **Horowitz** for **Dark** **Fields** **financing** starting this week, will **Del** **City** of **Shakespeare** **love** **The** **Meat** **ready?** That's a U-Turn's new topic in **entertainment**. **W** **Curry** **turning** **an** **attack** with a **sublime** **best**. That's **South** **is** **The** **Best** **Warrior**. Besides **David** **Rickards**, **Greg** **Dink** and **Jeremy** **Messing** finished the **travels** **around** **the** **world** for **Kelly** **Farrell** **in** **April** **18**. **Opening** **is** **Julia** **Reiser**. **South** **is** **really** **coming** to "What if I'd **Harvey** and a **break** up **acoustic** **guitar** **today** **kid?**" **S** **Seinfeld** **as** **if** **the** **Use** **Nation's** **choice** **of** **managers** **Bryan** **Dilworth** **and** **T.J.** **have** **gotten** **together** to form a company to book stuff in the area while looking for office space. **W** **when** **I** **asked** **Electric** **Factory** **Larry** **Magee** **just** **what** **if** **David** **was** **working** **for** **him** **like** **the** **venue's** **new** **manager** **Mike** **McIntyre** **Magness** **OK**. That doesn't mean he's not working with him. **S** **Emily** **Currier**. **Opening** **is** **for** **Robert** **Smith's** **Journal** **Home** **at** **the** **Greenwich** **Library** **in** **April** **18** with a book reading at **North** **Street's** **Carroll** **Public** **Lib.** **Now** **at** **San** **Antonio's** **First** **Primes**. **Three** **Recess** **From** **All** **Stars** **and** **Five** **Minutes** **More** **just** **London**. **Crazy** **Business** **and** **Guerrilla** **invited** **to** **the** **Pond** **offshoot** **just** **as** **Normal** **won't** **be** **a** **lie** **to** **the** **end** **of** **forever** **has** **re-found** **that** **light** **in** **the** **after** **coming** **down** **from** **escaping** **Strangely** **After** **April** **3** **is** **supposed** **to** **be** **closed** **by** **cases** **for** **reopening**. **Rebecca's** **Best** **Project** **had** **a** **review** **on** **improving** **April** **18** with **an** **after** 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## queerbait

Joan Mosbacher on the LGBTTV scene

## &gt; QUEER VOICE

Sound bites by queer artists including Andy Warhol, Ryan Reuter and Laura Anderson describe those of the "queered" voice. Link here to see associated to present the voice in a way that encourages viewers to measure gender definition and comfort with it at their own risk.

Monday/Thu. Apr. 21 8-9 p.m. *Queer through the Lens* at [TheLGBTQueerTV.org](http://TheLGBTQueerTV.org)  
 Sat. 11:30-12:30 p.m. 215-592-7338 [captive.org](http://captive.org)

## &gt; HERE &amp; NOW

Members of the Philadelphia Gay Men's Chorus warm up for their spring concert, "Trendy," an up-tempo collection of familiar tunes that focus on the importance of camaraderie. The mood matches the seasonal heat as the songwriters take on both addiction. Making its Philadelphia debut, *Through the Glass*, Carolyn's a high-energy rock opera that takes queer men on a journey and the chorus in both lives. Members of the Vocalis Center will attend performances and offer guidance to those struggling with drug dependency. *Ph. Apr. 18 8 p.m. Sat. Apr. 17 7-9 p.m. at 200-150 Anderson Avenue St., 40th Street St.* 215-731-0230 [gmcphila.org](http://gmcphila.org)

## &gt; MR. QAY PHILADELPHIA

This star-studded event has gotten a special welcome — the *Gay Men's Chorus of Philadelphia* — from its hosts. Apr. 18 8-9 p.m. at 200-150 Anderson Avenue St., 40th Street St. 215-731-0230 [gmcphila.org](http://gmcphila.org)

See us opening 10:30-11:30 p.m. at [www.thenotewc.com](http://www.thenotewc.com)

## &gt; YOU'VE GOT TO BE LERIED

Behind the scenes by email. *Gay Men's Chorus of Philadelphia*, 215-731-0230. *Ph. Apr. 18 8-9 p.m. Sat. Apr. 17 7-9 p.m. at 200-150 Anderson Avenue St., 40th Street St.* 215-731-0230 [gmcphila.org](http://gmcphila.org)

## &gt; ACTION/ADVENTURE

10TH ANNUAL GAY MEN'S CHORUS AND TRANS DANCERS AWARDS. *Ph. Apr. 18 8-9 p.m. Sat. Apr. 17 7-9 p.m. at 200-150 Anderson Avenue St., 40th Street St.* 215-731-0230 [gmcphila.org](http://gmcphila.org)

10TH ANNUAL GAY MEN'S CHORUS AND TRANS DANCERS AWARDS. *Ph. Apr. 18 8-9 p.m. Sat. Apr. 17 7-9 p.m. at 200-150 Anderson Avenue St., 40th Street St.* 215-731-0230 [gmcphila.org](http://gmcphila.org)

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Radio 104.5 Presents Crash Kings Bloodbatters

1st APRIL 10:30-11:30pm Taking Road Photo with Start Making Sense with Cheri Dwyer

2nd APRIL 10:30-11:30pm Splintered Sunlight

3rd APRIL 10:30-11:30pm An All Ages event with San Wolf Build-A-Band Concert

4th APRIL 10:30-11:30pm An All Ages event with The Rocket Shakers

For the full schedule, dates & set list, check for Web site [www.thenotewc.com](http://www.thenotewc.com)

ELECTRIC FACTORY

BADFISH SUBLINE

SHUTTY DONT • ALL SIZZLE • BURNING DRUMS

THIS FRIDAY AT 8:30PM

Benji Daze

INSANITY PASS

THEY ARE COMING

MAY 18 AT 7:30PM

BROKEN BELLS

with THE MORNING FRIENDS

SUNDAY, JUNE 8 AT 10PM

GOGOL BORDELLO

DEVOTCHKA

JESSIE MULLIN & ST. MARK'S SOCIAL

THEY ARE COMING

SATURDAY, MAY 1 AT 8:30PM

JONAS

ON THE WALL

DR. DOG

with THE

THURSDAY, MAY 12 AT 8:30PM

DARK STAR ORCHESTRA

REUNION OF THE DREAMS

THURSDAY, MAY 2 AT 8:30PM

COHECO & CAMBRIA

with THE

FRIDAY, MAY 31 AT 8:30PM

SATURDAY SNOW SOLD OUT

THE NATIONAL

FRI & SAT, JUNE 4 & 5 AT 8:30PM

ELECTRICFACTORY.INFO









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10 oz. BURGERS & FRIES

... \$5

## WEDNESDAY

CHEESESTEAK & FRIES

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WING NIGHT ... 35CENT WINGS

ALL U CAN EAT PRIME RIB & SALAD

## FRIDAY

JAZZ NIGHT ... LIVE JAZZ 6:30-11pm

BUY ONE PIZZA GET ONE FREE

## SATURDAY

LIVE COVER BAND ... MUSIC 5PM-12AM

75¢ BAR MENU

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**The Earth Day Planted Pint**  
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\$3 cans of Sly Fox Pilsner & Sly Fox Phoenix Pale Ale and Whose Apricot Wheat during all Phillies games!  
  
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Every Monday at 8:30pm  
  
**Happy Hour 5-7pm**  
  
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DJ COOL HANGIN' HUNK  
HOSI TO PHACE  
FRIDAY 4/16  
SO SPECIAL  
DJ KEMONDY & BO BLIZ  
SATURDAY 4/17  
DJ DEEJAY  
SUNDAY 4/18  
SHIMANE  
DJ LEE JONES & DIRTY  
MONDAY 4/19  
BACK 2 BASICS  
TUESDAY 4/20  
BEATS & WATSON  
mem of Philly Slick  
COMING UP  
ALICE 311S BACK PRESENTS  
FRANZ FAN GREEN ROOM  
BY PHILLY GREEN ROOM  
ALICE 311S LIVE IN COLOGNA  
W/ALICE DANCE PERFORMANCE  
ALICE 311S LIVE IN COLOGNA  
QUARANT 311S LIVE IN COLOGNA

[illegible]



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NEW ON TAP  
FROM THE  
VICTORY HOP COOK  
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EMMENTAL & PINEAPPLE PIZZA  
BUNION OF THE PINK  
ALL WELLS SERVED

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EMMENTAL STICKER PIZZA  
& PINK ROLL

**FRIDAY NIGHT**  
HOT BLANK & PINK ROLL

**SATURDAY NIGHT**  
SAUSAGE STICKER CLASSIC METAL

**TUESDAY NIGHT**  
HOT BLANK & PINK ROLL

**THURSDAY AND  
FRI & CARPENTERS  
\$10.00 \$10.00**

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**BARBARY**  
801 TOWNSEND  
A & DELAWARE AVE

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**METROPOLIS**  
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GIVE US A CHANCE TO TALK  
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**Colin Hay**  
 SATUR, APRIL 24, 8:00PM-11:00PM APRIL 25, 7:00PM  
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 A CONCERT IN CONVERSATION WITH STEVE BARCLAY  
 A SPECIAL ONE-OF-A-KIND SHOW WITH COLIN HAY & STEVE BARCLAY

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**Shelby Lynne**  
 MONDAY, MAY 2 • 8PM • **FREE**

**Crooked Still**  
 THURSDAY, MAY 5, 8:00 PM • FRIDAY, MAY 6, 8:00PM

**Butch Walker**  
**AND THE BLACK WIDOWS**  
 SATURDAY, MAY 14 • 8PM

**SONNY LANDRETH**  
 FRIDAY, MAY 20 • 8:00PM

**Jason Collett**      **Jesse Ruben**  
 MONDAY, MAY 23, 8:00PM      TUESDAY, MAY 24, 8:00PM

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**Calendar**

**Saturday July 10th 10pm-12**  
Johnny O'Connell's  
Benefit for The Leukemia and Lymphoma Society with The Fallows, The Pilobolus, The Newcomb Prizes and Industrial Arts

**Saturday July 14th 10pm-12**  
Rockin' Blues, Quarter Tones, The Little River Band, Koko-Clackers

**Sunday July 15th 10pm-12**  
Ray W. Brown and Ray W. Brown  
Big Top Days

**Monday Night Aug**  
Heavy First Monday with The Fallows, Jane Buckley, B.C. O'Connell

**Wednesday 8pm**  
The Fallows/Dances His "Original Partners" in Dance Motion in Antique Locations

**Friday 8pm**  
Happy Hour  
12:30 Hangover Party & Bar

**June of the Month**  
JUNE 1990: PHILADELPHIA

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POUND OF PEEL  
AND EAT SHRIMP

**HAPPY HOUR**  
5pm – 7pm **WEDNESDAY**

S. 17th St.  
Tavern17restaurant.com

**BOULEVARD**

**Friday 4/16**  
The Machine and  
The Thrax, 8:00  
Ipm 18

**Sunday 4/18**  
Wally Ryan Open Jam  
all instruments welcome  
8:00 pm 18

**Monday 4/19**  
Quinto Open 8C  
Tuesday 4/20  
NORM! Practitioner  
Agnes Montalban, Luciana  
From Marc Tish, Psychologists and  
Singer  
Ipm 27

**Wednesday 4/21**  
Philadelphia Italian Week's  
Devils of the Bands  
Ipm 30

**UPCOMING EVENTS**

4/24 Zach Ryan Open Ipm 11a  
4/25 Marc Tish Open Ipm 11a  
4/26 CJC release Ipm 8:00  
4/28 Political Debate  
Columbia College 10pm 18

4/29 Philadelphia Open  
at The Water Garage  
Ipm 220 4/29/20 4/30  
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TRY OUR NEW “BANANA WHIP”

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food & drink

feedingfrenzy  
By Daniel Lerner



• NOW SEATING

**Le Vert** | A sanctuary from Brums Coa and family Le Vert brings a wholly different Vietnamese vibe to South 12th Street, which already features lots of hip-and-ethnic-creative competitors. For starters, Le Vert is easily the prettiest restaurant on the strip, with lots of glossy wood and metal, a separate bar and high-back black leather chairs. Chef/Coa Coa (Kha's father) is offering an affordable \$6-plus menu. House signatures include pho deo hot, a slow-simmered traditional tam-soy-based crab soup (one just today, says he's rarely found it) plus four new vegetarian and pulled pork rice bowls. What separates the cooking here are the feature grass-fed steaks, which match the philosophy of Le Vert's interior. A liquor license is on the way, they are open daily from 10 a.m. to 10 p.m. 1019 S 12th St., 215.482.1970, [levert.vn.com](http://levert.vn.com).

• WAITING LIST

**Michael "Bosses" Boudreau**, owner of Grey Lodge Pub (1025 Franklin Ave.) with partner **Patrick McQuinn**, have swapped the old Blue Oz at 7860 Oxford Ave. in Fox Chase. There, in late summer, they'll open a German inspired beer hall called **Hop Angel Bräuhaus**. Bosses says to follow their progress at [hopangel.com](http://hopangel.com). **The Dining Horse** is the name of the weekly BYOB The Pub & Kitchen (now will debut June 1 at 2189 Dunc Drive in Ardmore, N.J.) **Jessamyn Antares** will cook dishes like fried oysters with potato salad and gas station macaroni and cheese. Key collages open special pasta.

• LITTLE LITTLES

**Jessamyn's Bakery** (1155 E. Passyunk Ave.) is in the process of remodeling its space into catflea cafe, says owner **Vincent Jernell**. They're going to expand their food offerings, with sandwiches, pizzas and "Poke Bowls" dinner options. They're aiming to complete the renovation before the summer. **The building that houses Flying Monkey Dances** (1132 Locust St.) is also undergoing renovations, which means **Redwood Mahoney** will now have expanded seating room, probably by June. The spot remains open during the project.

Get a tip! Place and restaurant info on [www.feedingfrenzy.com](http://www.feedingfrenzy.com) 215.737.8445 ext. 506

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7. a. a perturbation caused by an increase of golf.  
or increasing  
b. see diagram below

to use diagram below

**KEYWORDS:** child abuse; child sexual abuse; child sexual exploitation; child sexual abuse investigation; child sexual abuse assessment

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**WHAT'S COOKING**



**Spring Awakening: An All-Goat Flight Sat., April 17, 4 and 6 p.m., \$12** ▶ **Quince Fine Foods** is showcasing wares from Amazing Acres Goat Dairy in Elverson, Pa., which makes unique goat cheeses like chocolate cheddar and brie wrapped in grape leaves. The farm's cheesemaker, Debbie Mikulak, will be on hand to answer questions and discuss recipes, pastures and more. While sampling the all-goat offerings, don't miss Mikulak's **Sea Struck** - an oak-smoked bloody-mary cheese. Call for reservation: **Quince Fine Foods, 209 W. General Ave., 215.232.3425, [quincefinefoods.com](http://quincefinefoods.com).**

**"420: Everybody Must Drink Stoner" at Grey Lodge Pub Thru April 20, 4 p.m. - 10 p.m., \$10** ▶ Every year, on April 20, we gather to toast many things, including Cornish Elvira's birthday and Mario-Cure's 190th birthday of medical cannabis. Grey Lodge is celebrating these and other 420 milestones with a Stoner event, where they'll serve the SoCal brewery's **Stokely Self Rightness**, **Stoked Porter**, **Arrogant Bastard** and more. You can also purchase Stone-aged and glaze-wine. What else would you be doing on 4/20, anyway? **Grey Lodge Pub, 6235 Frankford Ave., 215.825-4352, [greyloge.com](http://greyloge.com).**

**Pubs & Kitchens at Pumpkin Thru April 20, 4 p.m. - 10 p.m., \$10** ▶ **Pub & Kitchen's** *Just this Adam* is packing up his knives and heading a few blocks over to **Pumpkin**, where he will follow chef **Tina Moroney** will collaborate on a four-course seasonal seafood dinner. Expert courses like **diver scallop crudo**, garnished with **Monaco sea urchin** and **butternut**, and **braised snail** with **craggy overbaked**. No set menus, they'll do the same thing April 20 at **Adam's** next at **50th and Lombard**. **Pumpkin, 1713 South St., 215-245-6468, [pumpkinphilly.com](http://pumpkinphilly.com).**

**The Great American Bake Sale Sat., April 17, 10 a.m. - 3 p.m.** ▶ Local food bloggers are teaming up for a charity bake sale outside of **Pull Plate**, where blogger **baker Elizabeth Hulen** of **Foodtopia** is the co-host. Try out her molasses 'n' cream whoopie pies, and repays in the knowledge that these treats come with an amazing better start. Every purchase benefits **Share Our Strength**, dedicated to providing America's underprivileged children with healthy, nutritious food. **Pull Plate, 1400 Walnut Walk, 208 N. 2nd St., 215-627-4065, [pullplate.com](http://pullplate.com).**

—Alexandra Hershbach



## You could put together two good dinners at Amis for what might not buy one at Osteria.

or you have, in which case you'll be even more eager to eat there again. "It took us a long time to get those right," Veit says, varying that first round of frying minutes by minute. Now, did they think that made us the friend.

There are thin strands of spaghetti, too, revolved until the edges are concentrated and then laid over the lighter spaghetti-cream volcano you can imagine. There are fennel leaves and English peas, so green so rim leaves curling in April, but you can find those and dress them with oil at home. You'll never miss the chicken or spaghetti.

Order lamb chops. They are not breaded for two days, braised on the third, then dipped in egg and bread crumbs on the way to the small pan. Four times the size of chicken come on a bed of rice, more than black as your mouth with each depth and sometimes you'll wonder what extra shapes of red pepper traveled how many thousand miles to be the base of it. Don't ask. You'll feel foolish. "These?" Veit will answer. "They're lamb chops. They might have come from Chile."

Frank talk for frank food. "This is the kind of stuff that I make at home," he will tell you. "If you've ever part walked around Rome, they have all these little shops, with little restaurants—they're all awesome. They all serve really simple things. Roman food for me is really simple food with really strong flavors."

It's also small events, not least a cup of olive oil over the tongue like macerated sheets of wine, etched with a few drops of honey and stock in front of a bowl of honey. Anna comes to me, saying it's a little less than usual for a sandwich that's more about the dry.

These simple preparations occasionally cross into the mundane. There's not much to distinguish an octopus, potato and olive salad from a dozen other good oil-dressed octopus plates around town. The sometimes-provided coffee as your mouth, but an overdose of cheese had the flavor of a good one—OK in South Philly not so thrilling here. But more often they are as sublime as the creamy pillows of risotto, or a terrine so fatty it seemed that a pangloss might defile it.

There are more things to like. Though insects are priced as cheaply as \$30, the rest of the menu brims with single-digit-dollar figures. Entrees rarely step out of the tens. You can spend a lot if you want to—especially if you forgo the well-chosen wine list for a beer lineup packed with expensive cask—but only if you're really bent on it. You could also put together two good dinners at Amis for what might not buy one at Osteria.

Amis also shines with a more free-wheeling spirit, a kinetic energy that modulates across the room from the crowded cocktail bar to a trade-lit kitchen counter. Veit's third restaurant is a bolder step in the downtown tradition of less culinary aesthetic, and it seems to pulse with the vitality of that project. No wonder so many people were taken in by the false announcement of a "Veit vs. Wheeler" food cart that resembled the *Wink on April Fool's Day*. The guys keep coming farther out of the temple, closer to where they live.

*By Greg Kotzinger*



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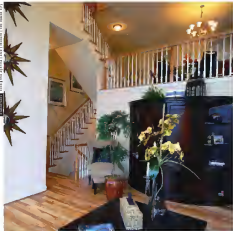
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